

THE MCGILL DAILY

Porn again Christensen

by Adam Jones

Pornography: The Other Side
by Ferrel M. Christensen
Praeger, 188 pages

Pornography isn't what it used to be. Maybe it never was. Some people are having trouble adjusting.

ITEM: "Nice Girls Don't Do It" is a ten-minute film by Kathy Daymond, shown at McGill last February as part of the "Bodies and Boundaries" video program. "This text is about the ejaculating female body," reads the description. "An experimental film, produced to be both educational and pornographic."

ITEM: Nina Hartley is the most popular X-rated film star on the planet, featured in some 170 movies and videos since 1984. Hartley says "about half" her on-screen orgasms are real. In interviews she is articulate and good-humoured. She thinks 98 percent of porn films — including hers — are pure "dreck," made by "people who don't care about quality and want to make a quick buck." But she thinks people should head down to their local video store and search out the needles in the haystack. "Feminism," she says, "has become synonymous with puritanism — a most unfortunate turn of events."

ITEM: The New York Times, May 16. A 1989 survey asked 500 video stores who their adult-tape customers were. Response: 47 per cent of all porn tapes were rented by women and men together, by individual women, or by two women together. Meanwhile, the newest trend, according to the Times, is amateur production: porn films starring the boy and girl next door. "People can relate much more to what they're seeing," says one video-store owner. "They say, 'Hey, that looks like my neighbour.'"

Until recently, the intellectual dimension of the porn debate was dominated by the Andrea Dworkin/Robin Morgan/"Not A Love Story" school. In their view, porn is misogyny in its purest form.

Dworkin called it "The New Terrorism". In her usual elegant style, she wrote that pornography "is women turned into subhumans, beaver, pussy, body parts, genitals exposed, buttocks, breasts, mouths open and throats penetrated, covered in semen, pissed on, shitted on, hung from light fixtures, tortured, maimed, bleeding, disembowelled, killed."

The link with women's violent victimization in the wider world, Dworkin

and other radical feminists argued, is real and undeniable. It is, moreover, good grounds for censoring or prosecuting the stuff wherever it is found.

The problem with this view is that it bears only the most tenuous relationship to reality. The entire range of porn is defined by its most violent and extreme manifestations. But depicted (or actual) violence and sadomasochism constitute only a tiny fringe of pornography, as of sexual practice in general. And on that fringe, men are just as likely to be the ones on the receiving (masochistic) end.

Another problem is that critics like Dworkin scarcely recognize a distinction between mainstream and fringe. For them, "The use of the penis to conquer is its normal use," and "rape is a matter of degree." If heterosexual sex is rape, it's hard to see how any depiction of it could be non-violent.

It wasn't long before an opposition to this extremism arose among feminist women and men.

In a sharp attack in *The Nation*, Maureen Mullarkey accused Dworkin and her soul-sister Catharine MacKinnon of being "mountebanks strutting on a feminist stage.... Women have much to lose by submitting to the repressive 'protection' of these neobarbaric thought police and self-appointed arbiters of 'correct' sexuality."

Some of the new generation of feminist critics, freed by the video revolution from having to watch their porn in movie houses surrounded by heavy-breathing men, actually got around to renting the stuff.

What they found sometimes surprised them. "There is ample evidence," wrote Anne McClintock in *The Village Voice*, "that porn also stages male submission, female dominance, intricate identity and gender crossings, the validity of female desire, and myriad forms of inversion and contradiction."

Finally, ordinary women — alone or with partners — began buying or renting porn tapes. A lot of what they got they found boring, tasteless, or fixated on male gratification.

And so women set about constructing pornography: writing it, filming it, starring in it. Former porn star Candida Royalle founded Femme Productions, and made heterosexual porn that was more "romantic" — better-lit, softer-focused, and less dependent on throbbing erections and titanic cumshots for its thrills. Anne Rice, better known for her Vampire Chronicles, found this approach too soft — she wrote a string of hardcore sadomasochist novels.

So where, in the name of all that arouses and disturbs, does this leave us? *Pornography: The Other Side*, by Uni-

versity of Alberta philosopher professor Ferrel Christensen, points down one avenue of exploration.

As his book's title suggests, Christensen intends *Pornography: The Other Side* as a kind of pro-porn primer. "In the continuing clamor over pornography," he writes, "the claims most often heard are these: (1) it is evil so it should be banned, and (2) it is evil but censorship is a greater evil. The other side — that pornography is not in itself morally evil — is rarely defended."

Christensen cites the Webster's Dictionary definition, *Pornography: The depiction of erotic behaviour intended to cause sexual excitement*. As such, he argues, porn is "natural and healthy," while the anti-pornography campaign is "in many ways morally evil," since it seeks to marginalize, repress, and imbue with shame some central aspects of human (especially male) sexuality.

The book is divided into sections dealing accessibly with various elements of the porn debate: "Common Charges Against Sexual Explicitness," "Pornography and Women," "Alleged Ill Effects from Use," "Pornography and the Law," and so on. With an ease and confidence that is sometimes breathtaking, Christensen ranges across the broad spectrum of social-scientific literature on porn and its effects.

Christensen's polemical strategy is as follows: First, calmly make an assertion which seems outlandish. Then apply rigorous logic to build your case, plugging in different variables to point out the pitfalls and inconsistencies of your

opponent's argument.

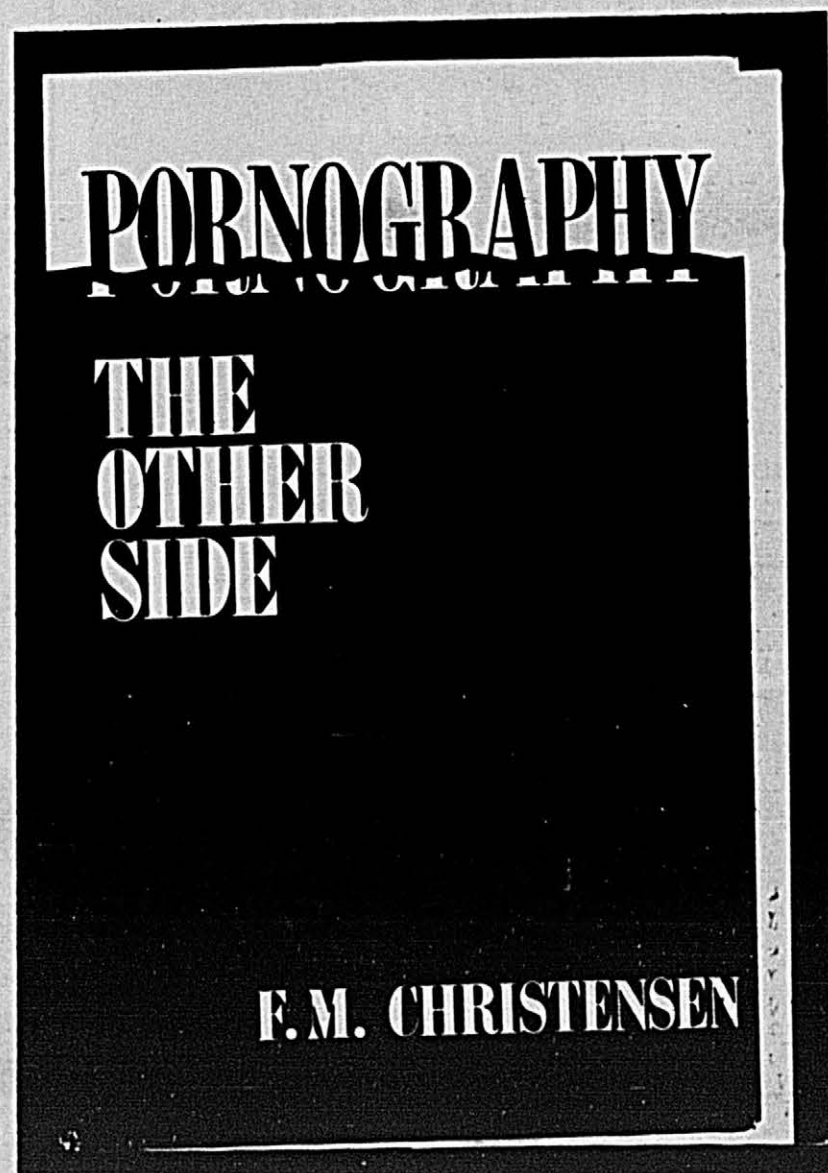
So, when the charge is made that porn treats people (especially women) as "sex objects," Christensen flips the accusation on its head. "Notice how seductively easy name-calling is. Anything can be made to sound awful by an appropriate choice of epithets. One might charge, for example, that in a love relationship, or a movie about one, human beings are treated as 'emotional security blankets' — that to be loved is to be regarded as a 'love object', no better than a child's teddy bear."

The confusion arises, he believes, from the subordination of sex to love in western culture. But this is only an ideology. "Sexual feelings are neither more nor less noble, intrinsically, than any other basic needs."

Much of the latter half of Christensen's work is devoted to an examination of the link that is often alleged between pornography and violence. Here the evidence, though mixed, is clearly on his side. Studies consistently find that there is much more violence in mainstream films, even G-rated ones, than in X-rated movies. Most pornography may be tasteless, male-centred, and numbingly crude, but it is rarely brutal.

A survey of hard-core videotapes in Vancouver, Christensen reports, "found that in only 14 percent of the sexual scenes was the activity less than completely mutual.... In half of these cases, more-

continued on page 10



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Festival promotes films by women

by Anne Kuriakose

Findings screenings of experimental film and video in Montréal is often tricky, especially if you're focusing on women's work. To combat the distribution problems of independent women filmmakers, La Centrale and Main Film are presenting four programs of "Canadian Women's Experimental Film and Video," as well as bilingual panel discussions, this weekend.

The Canadian Women's Experimental Film and Video festival is the first-ever collaboration between women's gallery La Centrale and Main Film, a non-profit independent film and video production co-operative. The program is intended to stimulate vital audience feedback and critical commentary from the independent film community and the general public.

Faced at times with discrimination even from 'alternative' independents, Canadian women have had to push for their own space. Feminist art collectives such as La Centrale (formerly Powerhouse) are important forums within which women can present reflections on the female experience. The diversity of this female vision in medium, theme, and aesthetic approach is emphasized throughout the program of short films.

Such films (usually 10-15 minutes or less) cost up to \$2000 to produce. But only about one

in ten independent filmmakers will receive a Canada Council grant; the rest pay production costs out of their own pockets. The National Film Board of Canada provides dubious support for the experimental genre.

So Main Film offers support, advice and possible collaborators to those brave enough to skip the commercial route, getting by on a little Canada Council funding and the devotion of its volunteers. As this weekend's co-director Julia Browne Figueré describes it, Main Film is, "Very nurturing. It encourages you to keep going, keep trying, keep growing."

An enormous vault

Peter Sandmark, a founding member of Main Film, says he was astounded by the number of submissions for this festival — the final twenty-six works chosen are just a sampling of an enormous vault of women's films not getting regular distribution.

This dilemma has not escaped attention at Main Film, where most of the co-ordinators and presidents have been women filmmakers. And as Figueré adds, these films speak very directly to the audience. "You can really hear the woman behind the story."

This weekend's screenings come from across Canada, both English and French. Subjects include the death of a loved one, the search for one's natural mother, the destruction of abo-

original culture by zealous missionaries, Canadian identity in the face of an ever-encroaching United States, the border as metaphysical and actual, and "aloneness in sexuality and communication."

Different technical and artistic approaches are used, including animation, film-video superimpositions, silhouettes and chiaroscuro, and extensions of visual space in layers of landscape imagery, spoken word, music and written texts. One

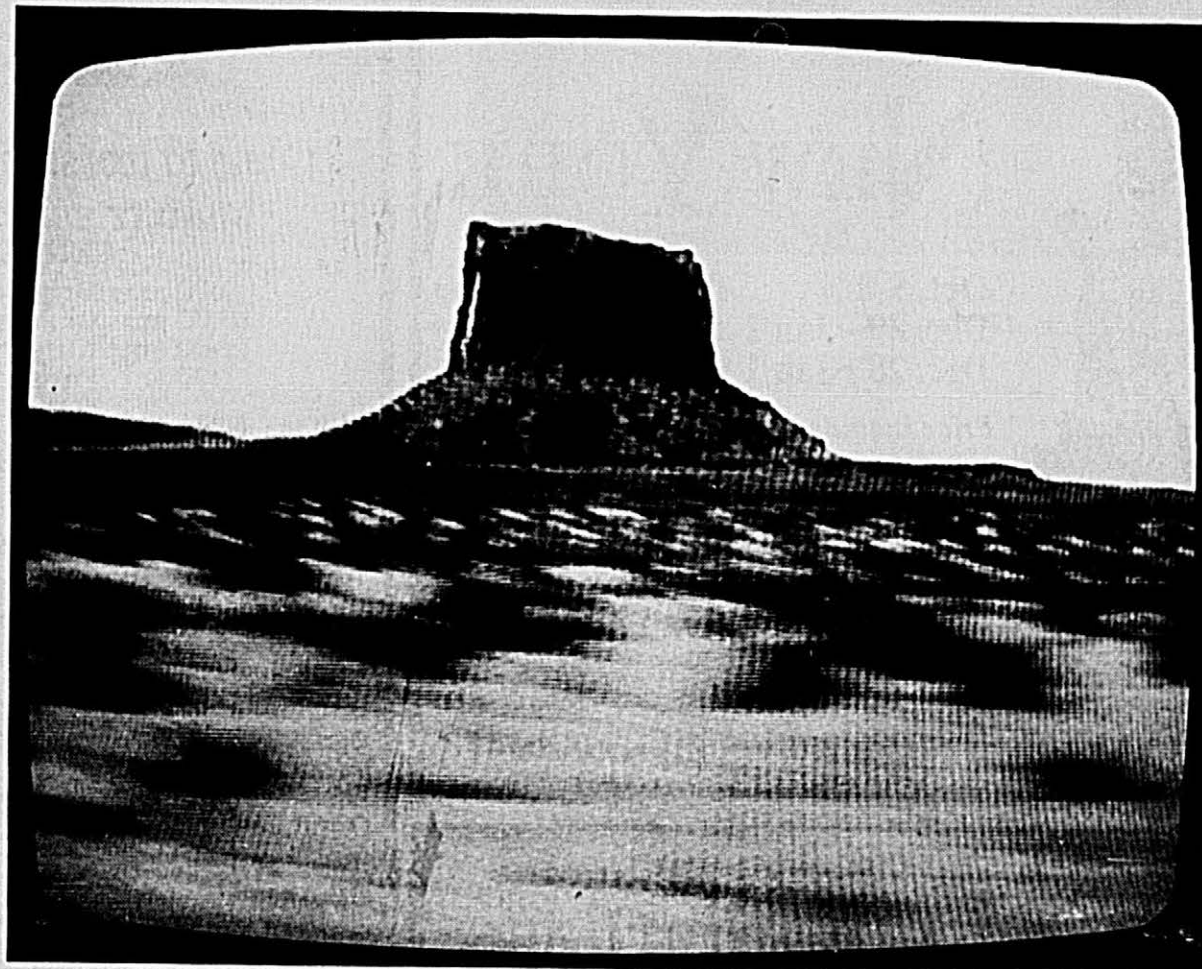
powerful voice-over declaims, "Grief cuts so precisely... the limb falls away... no sound."

The round table discussions during the day will consist of both regional and national panels. Issues the organizers suggest for discussion include specific differences between francophone and anglophone production, regional distinctions, imaging of the body in women's films, evolving visual "languages", production and distribution difficulties, feminist

criticism and the role of the spectator.

La Centrale and Main Film encourage the public to participate in the discussions, to give the filmmakers an immediate personal response to their work.

Canadian Women's Experimental Film and Video, Sept. 13, 14, 19h, 21h (2 programs/night). Goethe Institute, 418 Sherbrooke East. \$4 per screening. Bilingual panel discussions Sept. 15 at the Goethe Institute.



Vonnegut, again

By Neal Colgrass

Kurt Vonnegut
Hocus Pocus
G.P. Putnam's Sons. 302pp.
\$28.95.

Vonnegut's humour is so black that I find myself standing back to read it with a doctor's curiosity. I feel like I'm leafing through a photo-book on Hiroshima that has captions like, "Stunning!" and "Never thought that could happen, did you?" He comments on life's tragedies like a game-show host, as though any revelation of the man underneath would just be tears.

His voice in *Hocus Pocus* is Eugene Debs Hartke, a professor of physics who's busy writ-

ing his memoirs in a prison library. He was a teacher there, when it was still a college for the learning-impaired. But a recent prison break turned the college into a jail, the final insult in a futuristic America torn by war and bought and sold by the Japanese. As Eugene writes, he's waiting to be tried for a crime he didn't commit: the insurrection of the prisoners.

Debs is the namesake of Eugene Victor Debs, an American labour leader who was given ten years for criticizing World War I; he later ran for the U.S. presidency in prison and received one million votes. Vonnegut quotes his words, "While there is a soul in prison I am not free," as though they touch the heart of the novel. But any

comparison between the two Debs is really just a side-show; the nihilism that divides them is what inspired *Hocus Pocus*.

Why is Vonnegut's protagonist so blue? He says he only wants to overthrow "ignorance and self-serving fantasies," but his bizarre sportscasting of life's horrors hints that there must be some deeper reason for his outlook. To illustrate: after a discussion of the Japanese burying Chinamen alive in Nanking in 1937—and after describing how the packed dirt kept moving, as though there was some animal underneath—he writes: "Unforgettable! How was that for racism?" He exclaims that history is the disregard for human life; he warns the reader that time spent on this planet is a succession of failures; and he fills the book with little reminders of human cruelty, like fishing, or the boiling of lobsters.

Characters are summed up by a few of Eugene's quirky snippets: they explain their meaningless tragedies and are quickly rushed off into the

wings for the fate that awaits them—be it suicide, murder, crucifixion, asylum, disease...you name it.

But what led Eugene to see life down this tunnel? We hope it's not just the author's pose.

An invalid wife and mother-in-law certainly didn't help Eugene. Neither did his dismissal from his teaching post for telling students the horrors of war. But the real clincher—and hold onto your seats, everybody—is that he's a Vietnam veteran. Vonnegut's attempt to give life to this 80s cliché is riddled with holes: Eugene remembers a rooftop helicopter here, a grenade in a tunnel there, and it soon becomes clear that Vietnam was a colourless, emotionless, *unspecific* place where tragedies happened.

Eugene's psychological history, the heart of the book, goes untold as we whip through fragments and jump around his life. So the yuk-yuks over people being buried alive start to seem like the results of a staple Vonnegut point-of-view—a disposition Eugene never wanted or deserved to be stapled to. Eugene's cynicism is suspiciously like that of earlier Vonnegut characters: "He was sentenced to six months in prison. He died there of pneumonia. So

it goes," says one, in *Slaughterhouse-Five*. Ten years later—to choose at random—*Slapstick*'s hero replaced the cynicism of "So it goes" with "Hi ho." Today's incarnation is "Cough," a nagging reminder of Eugene's tuberculosis. Vonnegut assumes that his never-changing character can just change his name—and now sustain psychotic mysanthropy without any explanation but a gun-shot in Saigon and a list of human atrocities.

Exactly what made *Slaughterhouse-Five* come alive is missing here: detail. Eugene tells everything and shows nothing. His commentary moves fast, with some laughs, but the rare details are just gross support for his thesis, which adorns almost every page: that life is a sick joke. Books that explain themselves are dull.

"Another flaw in the human character is that everybody wants to build and nobody wants to do maintenance."
— Vonnegut, *Hocus Pocus*.

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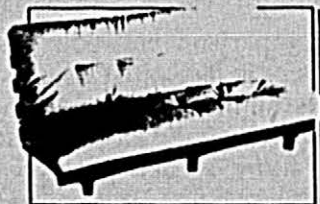
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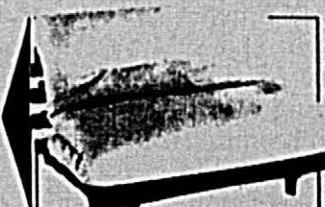


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When the Sûreté du Québec sent out press releases denouncing the media in general, and the English media in particular, for its Oka coverage, everyone jumped on the story. The Sûreté provided the perfect excuse to engage in a favorite journalistic pastime: producing media about media, news about news.

A recent proliferation of newsy navel-gazing is due in part to journalistic self-indulgence. But media are news, and people often have as much to say about how news is selected, produced, edited and presented to them as they do about its content.

And in this now-regular column, the *Daily* joins the game in progress with our own media analyses.

Newsweek, whose daytime reports were seen across the country on Newsworld, pulled its journalists out of Kanesatake/Oka early this week. That night anchor Dennis Trudeau interviewed reporter Tony Ross on covering Oka. How did he sleep? How was he received? Who talked to him? Who didn't?

The next day on CBC's Midday, Ralph Benmurgi turned the tables and interviewed Trudeau along with two colleagues (one print, one radio) on the national pick-up of his Newsweek coverage. The question was: Was it a good idea for Dennis to present viewers with 'raw' footage transmitted directly from Oka news cameras to Vancouver living rooms?

Trudeau was alone defending the practice. The other guests all argued that editing, production, and packaging were integral to the transmission of news, that raw footage was not in fact news proper. This attitude betrays an alarming condescension towards the viewer, who apparently can't absorb news without its prior digestion in the studio.

It also betrays the popular liberal media claim to just-the-facts-ma'am objectivity. If news cannot, as one guest argued, be provided without context, who is responsible for determining that context and how can context be objective? It is reasonable to demand context from print media, which have the time to digest news and whose digestion provides analysis that would not make good TV. Live coverage of news makes great TV and could make TV great.

The more reasonable argument forwarded against raw footage is that people stage events for the cameras, events that could otherwise be filtered out. The single most camera-staged event of the crisis was the "I want to see his eyes before I shoot him" quote. The scene was shown on every Montréal evening news show. So much for filtering.

Staging has been going on, Trudeau said, "since the first 35 mm black and white news camera." According to Trudeau, this doesn't mean that the news camera is anything more than the recorder of events. But it is clear that in Oka, the camera has had a much more important role. Bourassa and Mulroney might not have had the tanks roll in if the procession hadn't made such great footage—but the cameras also prevented those guns from being used. CBC pulled out its journalists without consulting them. Happily, some print media are still in front of army lines, but without video, the danger of violence is increased.

• *gasp*, Montréal's "alternative women's magazine" has made a great leap forwards with its new, third issue. More content, better writing, and great new design. *gasp* is independently produced and distributed by volunteer workers. It survives on meagre advertising and a low cover price of two dollars. As almost all independent Canadian publishing is threatened with imminent extinction, *gasp* needs all the support it can get.

• Sure, it was predictable, but it was still great fun watching the national media convulse over the results of last week's Ontario NDP victory. From the *Globe's* reassuring profiles of world socialists who really aren't (France's Michel Rocard) to the *Financial Post's* front-page announcement grumbling about government going off the open market, you could just see editors and their stockbrokers hugging in fear.

• And new on the on-campus media scene, we've been greeted by business-suit grey boxes full of *Looking Up*, the new magazine "by young people, about young people, for young people"—with a little boost from direct-marketers Glenmont Publications. Twice a semester, this tabloid-sized glossy will be bringing us hard-hitting investigative stories on the ins and outs of c.v. padding. Amongst the highlights in the premier issue are the fashion tips ("Cuffs are subtle symbols of success and always correct amongst the crowd that cares") and a full-page editorial want-ad from Northern Telecom, lifted gingerly from the *Financial Post*. Get your subscriptions before they sell out.

Eric Smith
Carl Wilson

Military Tartuffe

by Lucy Payette

Designed to mirror the post Meech Lake atmosphere in Montréal, *L'Affaire Tartuffe* is based on a piece of historical trivia. In 1774, British officers stationed in Montréal performed Molière in French for the local people. *L'Affaire Tartuffe*, otherwise known as "Garrison Officers Rehearse Molière," revolves around the lives of soldiers and citizens and their conflicts of love, church and most importantly, language and nationality.

Written by former Gazette writer Marianne Akerman and directed by Fernand Rainville, the intrigue is presented with an interesting approach. The play is intended for a bilingual audience and casts an excellent balance of talented francophone and anglophone players.

Aided by the French and led by a Captain Edward Williams (the versatile Gaëtan Dumont), the officers embark on a production of Molière's "Tartuffe," a play which was causing a scandal in Paris at the time. The soldiers struggle with a number of comical hitches provided by the play. The audience responded favourably to the antics of Sgt. Thomas Lamb (the hilarious J.M. Henry) attempting to portray a demoiselle with his limited understanding of French.

The obvious opposition between French and English forces is not the only conflict arising from issues of nationality. The resentment of both Irish and Scottish settlers toward the Brit-



ish dominance is described by the vivacious Margaret Sullivan (Jeannie Walker), daughter of an Irish tavern owner. Vehement difference of opinion explodes between *coureur de bois*, Jean-Pierre Pascal de Godfroy (Yvon Roy) and Martin Bouquet (Robert Vezina), a Swiss Lieutenant in the British army, proof of dissension within the two solitudes themselves.

But what the soldiers are really concerned with are their personal lives and this becomes the motivating force behind the players. The amorous relationships between Jeanne de Grandpre (Marie-Josée Gauthier) and Capt. Williams, and between the Scotsman, Major Malcom Fraser (Joel Miller) and his volatile French wife, Mme

Aimee Fraser (Anne-Marie Desbiens) are hindered by regiment policies and the soldiers' responsibility to the British army.

However, the audience begins to feel the length of this three-hour play when Church and State meet at the end of the first act. But by providing a bilingual synopsis, "*L'Affaire Tartuffe*" aspires to unite the regular Centaur patrons with their francophone counterparts, and the past with the present.

L'Affaire Tartuffe runs until Sept. 23 at the Centaur, 453 St. Francois Xavier St. Showtimes: Wednesdays to Saturdays at 8:30 p.m.; Sundays at 2:30 p.m., Wednesday matinees at 1:00 p.m. Presented by Theatre 1774 (288-3161).

Spontaneous Sweeney spontaneously combusts

by Lee Pethick

Sweeney Todd is the debut production of a group of University and CEGEP students calling themselves Spontaneous Combustion. They aim to bolster the beleaguered English theatre scene in Montréal by "representing the under-represented": performing the quality material they consider neglected by mainstream theatres.

James Higgins (director/musical director), David Taylor (*Sweeney Todd*), and Robin Paterson (lighting and sets) form the confident nucleus of Spontaneous Combustion. The show has a cast of twenty, most of

whom are between seventeen and twenty years old.

"*Sweeney Todd* is about a vengeance-crazed barber who slits the throats of his clients, the corpses are then turned into meat pies by his ubiquitous companion, Mrs. Lovitt," explained Higgins. More specifically, *Sweeney* has returned to London after a fifteen year exile to wreak his revenge upon the corrupt Judge Turpin, and indeed the entire city, for the rape and murder of his wife.

The anonymous victims of the 'Demon Barber of Fleet Street' sustain a brisk business downstairs at Mrs. Lovitt's Pie Shoppe: they're more plentiful

than the stray cats she used previously and they taste better to boot.

Sweeney Todd opened on Broadway in 1979 starring Len Cariou and Angela Landsbury, and won the Tony Award for Best Music. Lyrics and music were written by Stephen Sondheim and the score was one of the most demanding ever to appear in a Broadway musical. Numerous scene changes and overlapping vignettes made it difficult to stage.

Higgins explains the group's raison d'être: "English theatre in Montreal is like Ukrainian theatre in Saskatchewan. We Continued on page 9

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contributors
Katerina Cizek, Aron Vinegar, Kristen Hutchinson, Danny Clarke, Eric Smith, Neal Colgrass, Lucy Payette, Amy Rosen, Erik Rutherford, Adam Jones, Colin Krivy, Lee Pethick, Anne Kuriakose, Jolyn, Cathryn Cooper, and all the beautiful people at Thomson House

Editorial Offices: 3480 McTavish, room B-03 Montréal, Québec H3A 1X9 telephone (514) 398-6784
Business and Advertising Office: 3480 McTavish, room B-17 Montréal, Québec H3A 1X9

co-ordinating editor: Heather MacKay
co-ordinating news editor: Susana Béjar
news editors: open
layout and design co-ordinators: open
daily français: Alan Bowman, Anick Goulet
photo editor: open
culture editors: Carl Wilson, Mani Haghighi
science editor: open

business managers: Marian Schrier, Rob Costain
telephone (514) 398-6790
advertising managers: Caroline Elie, Boris Shedov
telephone (514) 398-6791
advertising layout and design: Kenneth King

Donut-land

by Danny Clarke

Ok, so here I am standing at the side of the gritty black pull-out stage at Foulfoules Electriques.

On the rickety platform/pedestal are eccentric New York City hardcore band *Alice Donut*. (The show was on Sept. 6th for those in the know).

Lead singer Tomas Antona is up there mumbling something about a Winnebago, highway asphalt and Lassie. Meanwhile dozens of rabid pit-dwellers attempt — in desperation — to outscreech each other.

What are they all yelling about? Among the plethora of shouting they are actually trumpeting requests and even criticisms of Donut's latest album *Mule*.

"You've sold out Tomas! It's crass commercial garbage!"

Now, I may be naive, but the notion of a hardcore band selling out draws chuckles. The mere connotation of the phrase lends itself immediately to U2, and the like. Catch my drift? Mainstream stuff...

However, upon listening to *Mule*, the comparison to Donut's first two albums, *Donut Alive* ('88), and *Horror in an Otherwise Meaningless Life* ('89), makes me weepsweet and sourblood cubes.

The new album offers such twisted rockers as *Train Downtown: A Nest of Murder* and the stuttering raunch of *Mother of Christ* ("Mother of Christ, I want to feel what you felt when God spent his seed") but, the album as a whole is quite meddlesome in the

experimentation category.

There is not a tune to be found on the debut *Donut Alive* that would incite a sharp case of ZZZs. *Mule*, on the other hand, sorry to say, seems trapped. The only thing that saves this piece of vinyl from mediocrity is the songwriting. At times, the lunacy of the lyrics make the politically correct tremble sans comprehension, but once the realization sets in that, 'hey, these guys are on our side!', the cocked eyebrow slowly descends to its normal resting place.

"Schlonk!"

Antona's in-your-face bravado sails over the collective heads of the bizarrely New Yorkish audience.

"Double-schlonk!"

His contempt for the 'shitters' is expressed through such vehicles as *Testosterone Gone Wild*.

"I hear somebody say 'It's Miller time'. Are these fucks for real?"

Blatant parodies of the family unit are also alive in tunes like *Roadkill* ("Another possum covered with maggots. Dad says, 'Geez Honey, was that you?' We all laugh. Mom's not amused. Casualty of Our Vicious Highway System, little Martyrs of Our Trip to the Mall. Roll down your windows. Heave.")

"Play 'World Profit'!" screams one of the many metal-mongers.

"That was the first song we played!" spurts Antona incredulously. "This song's a lot like 'World Profit' though. You'll like this one even better."

"Schlonk!"



Feminist focus

by Jolyn Lawrence

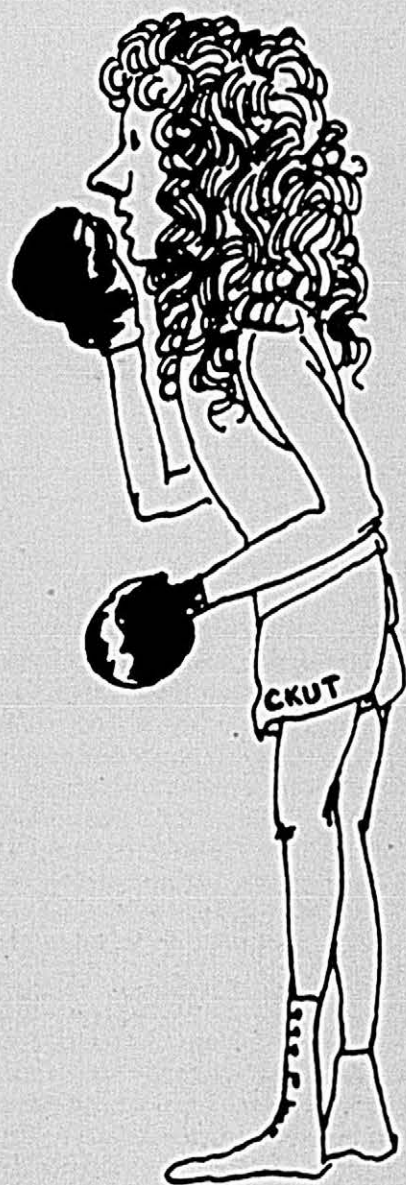
In mid-October, McGill's campus/community radio station CKUT will present a day of *Feminist Focus*. The station will devote fourteen hours to feminist programming.

Andrea Worrel, Co-ordinator of Women Programming says, "Feminist Focus, and all women's programming on CKUT, is a response for the need to create a space for women."

The station's three regular women's shows will be given special prominence on that day. These are *Cuts* (regularly Mondays 3-5), *Dykes on Mikes* (Mondays 7-8), *Hersay*, a magazine show (Fridays 2-3), and *YO! Read My Lips*, a commentary segment concentrating on feminist issues aired along with *Cuts* and *Hersay*.

In addition, *Feminist Focus* will feature interviews, discussions and panels dealing with a wide variety of issues such as sexuality, anti-feminism, the role of ethnic women in feminism and even housing. Worrell hopes to focus not only on current feminist philosophy, but also to "redefine or reconstruct feminism for us." *Feminist Focus* will also act as an introduction to feminist programming and to all aspects of production to anyone who wants to get involved.

If interested call Andrea Worrell at CKUT, 398-6787.



Darkmovie dun

by Colin Krivy

The clever folks at Universal Studios thought the best way to market their latest action film would be to pose a question to the general public. "Who is... Darkman?" rang in our heads for weeks in August, and some of us were intrigued.

The studio's execs were likely patting each other on the back and shouting "Its genius! Better than that J.R. thing!" But after seeing the film, one might more appropriately ask, "Who is... Darkman? ...Who Cares?"

Sam Raimi (*Evil Dead*, *Evil Dead II*), has concocted what he believes to be an irreverent poke at the B-Movie genre. Well, *Darkman* is a B-Movie. But it is a B-movie that lacks charm. That essential twinkle in the eye, the twinkle that makes us laugh with it and not at it, is missing. And *Darkman* steals unabashedly from other action flicks. Did you miss *Batman*, *Robocop*, *The Fly* and *Blue Thunder*? Just go see *Darkman*.

The script, by Raimi, his brother, and another pair of brothers (nepotism in Hollywood? Nah) is remarkably inept and uninteresting. A few passable jokes all but dribble out of the characters' mouths, and the plot is shamefully bereft of logic. This is made even more unfortunate by the fact that the opening sequence is actually interesting. We are foolishly led to believe that this portends great

action and excitement for the next 100 or so minutes. Foolish, foolish, foolish.

Darkman (played by Liam Neeson, nice name, shame about the face) is in actuality a strapping young scientist endeavouring to create artificial skin. He owns all kinds of neat machines, and walks hurriedly about his laboratory looking as though he has a bad case of diarrhea. But he just can't seem to find the right recipe for skin. His concoctions dissolve after precisely 99 minutes, every time.

One day, as the 99th minute descends ominously on the latest synthetic nose, the lights go out and *eureka!* the skin holds! Seems that the fake epidermis is photo-sensitive and all along the light was causing it to deteriorate. Fair enough. Disbelief is still suspended. What next?

Well, our strapping young scientist and his strapping young girlfriend, (who live together in their strapping young apartment) get messed up in some oh-so-typical Big Business Bribery Scandal. Thugs decide that, because he is the leading man in this movie, he must die. And, because he is the leading man in this movie, the scientist of course survives. He gets his head dunked in a vat of acid, mind you, has his arms burned to the bone, and is blown a mile high by an explosion, but he survives. Go figure.

Later, in a hospital, *Darkman* undergoes surgery on his brain, specifically to remove the late pain, are severe, he experiences great mingled with intense. Voilà, the brooding.

The rest of the movie is a series of scenes from others like it. *Darkman* is an abandoned fact, his lab from literally it was an abandoned factory.

The quest for revenge, amidst fits of vengefulness as his would-be girlfriend, *Darkman* emerges to collect his dues. He tably goes to putty some Hollywood to him back to his lab, bling like a pot of ch photons which are bad, bad acne seen gotten.

Anyway, What to dispose of just including the chief comes to terms with Lon Chaney looka night he goes, settling everywhere as he everywhere, I am *Darkman*. Gasp! nally experiences the spect of a sequel.

"Who is *Darkman* cares?"

The hidden hippie holocaust

by Erik Rutherford

For most of the youth of the nineties, the hippie days are little more than a hazy jumble of images. Our view of the sixties is probably only a collection of fragments, which may include the occasional newsclip, a couple of nostalgic "20 Years Ago Today" segments on T.V., and of course, the Woodstock movie.

But the end of the sixties youth movement left a pretty bad taste in the mouths of those flower children who hated business suits and wanted to go on smelling their red roses.

The withering flower children of the sixties and seventies who feel they have been "victimized by commercialism" can now attend a support group here in Montreal. *Help and Hope For Hippie Holocaust Survivors* is designed for those striving to recapture the friendliness, generosity, and spirit they feel has been lost since the sixties.

"We're very serious," says Ronald, Chief Executive and Communications Director. "We were everybody's friend and now when we need a friend, there is nobody."

The aim of the group is summarized with a very simple alliteration: "Recognition, Reception, and Restitution." Ronald explains, "We want to reconstitute that contract of peace with the community. The Hippie Youth Culture seemed the last chance for oneness of the world." He and others involved feel they can help each other find jobs, acceptance, confidence, and spiritual support.

Ronald tries to explain why this support is necessary. "It goes back to the pre-dawn of history, before history even started. In the stone age, they sacrificed one of the community to bear away all the sins of the community. This is what some of us are being made to suffer." Ronald justifies this claim, exclaiming that "spiritual concerns are real. Being funneled through the welfare system is a horror."

"I see myself as someone that's lost in a time warp," claims a 42-year old mother of two, who recently joined Ronald's group. "I don't want a new car, a big apartment, or leather furniture."

She and the other hippies partaking in the group sessions have seen their ideals of generosity and pushes for harmony disappear. Says the woman, once a Canadian student and hippie, "It was a nice time, a gentle time. People were honest with each other. They weren't afraid of being themselves."

Ronald, who goes by the last name 'Holocaust', sees such an organization as helpful for the "lost" hippies of the Woodstock Nation. "There was a spiritual generosity that is long gone now," he says. "The destruction of the Woodstock Nation was a holocaust. It was the destruction of a dream."

"Since then, we have been bent, torn, branded, labeled, treated as third-class citizens. I am offering something for people who have been holocausted for their beliefs," says Ronald, coining a phrase.

At the forefront of the youth movement, especially in Canada, Ronald travelled across the country and much of the United States. "We came to McGill in the Sixties and saw people in the Ghetto living in wretchedness and poverty. We really wanted to help."

After one year in Math at McGill, he changed his focus and spent the next four years studying Sociology, Psychology, and Philosophy. "We had a strong feeling of righteousness. We stood for the everyday man. It took a lot of responsibility."

Ronald sees the hippies' long hair as more than just defiance, "The long hair was a symbol of prophecy as well as defiance. We were prophets in many ways. Others are reaping the harvest which we sowed."

He feels his generation is misunderstood, ours ungrateful. "The young people of today don't see how much we've given them, everything from communal living to being able to wear long hair, strange clothes, minority rights, women's rights, gay rights, rights of all people, all these things that are now part of the social fabric, we gave it to them on a silver platter. We busted our ass to give it to them. We'd like people to see some of our contributions rather than just the failures."

True enough, the hippie movement of the sixties opened up political and cultural space in North America, but how have hippies been victims in the society of the seventies and eighties? Ronald complains that hippies are simply not welcomed into the business community. "A lot of us have tried to conform with the 80's and 90's business world. We have no quarrel with business, we just want to have our piece of it, but we're not being permitted [to do this]."

He sees the reason for this as, "Man's propensity to scapegoat certain people, to work on the backs of a small minority." Ronald is not into using specific examples, but goes on talking about a powerful prejudice against hippies. "No matter how hard we try to gain acceptance, to get a job, to make friends, get married, have a family, it's always one step forward, two steps back."

Ronald might be suspected of being a bit of a paranoid when he says, "If this is a pleasure cruise on the Love Boat, we are the galley slaves," but a curious amount of interest has already been expressed in the group.

Ronald is receiving a multitude of telephone-calls. The majority of those interested in getting involved are in their late 30s and early 40s. One woman says optimistically, "Maybe we can do something important! Today!"

The group welcomes members of all ages. "We welcome people who want to be hippies and were too young at the time. Yuppies who want to give back a little are welcome too," says Ronald.

The problem for Ronald is finding some of the old, surviving activists. "We've been scattered in the wind. Many of us are in prisons, institutions, or dead. And to find our people again seems a pretty difficult task,"



Ronald Holocaust, lonely guy

says Ronald of the hippie diaspora.

Asked if he foresees a new trend towards harmony among the youth of today, Ronald shows little optimism. He claims the concerns of the hippies are not being resurrected among today's students. "They say they want change so badly, but I see today's youth as just following their teachers, they just regurgitate everything their professors say to get their A's."

Ronald does admit to some change in attitude, but sees the world as a more destructive place than ever. "Now there is a trend to pulling na-

tions apart, war everywhere, and the politics of the world is more deadly and dangerous than ever before."

People who want to join the group, but are not interested in making any commitments, are discouraged. "You can talk to people, talk your heart out, they say thanks, and that's the end of it." The group wants to see a solid commune of their own, to go back to Nature.

For those interested in *Help and Hope For Hippie Holocaust Survivors*, Ronald can be reached at 281-7985.

Thinking about think art-icles

by Amy Rosen

The Musée d'art contemporain de Montréal is an outpost of modern wonders where people can go and, for a while, "Be free to think about what we are going to do." (Robert Barry, 1970).

The exhibition "L'art conceptuel, une perspective," landed in Montréal in August after touring Paris, Madrid and Hamburg. Conceptual art surfaced during the sixties, and gained momentum in the seventies sparked by concerns about the politics of making and selling art. The Montréal version of the exhibition is composed of 150 works by more than 30 artists.

Taking a step back to look at "Five Words In Orange Neon" (which is precisely what the piece is), I ask if this is a rebellion against the restrictive art forms of the past, or simply Jo-

seph Kosuth (the 'contemporary' artist) having a bit of fun with me.

Audience participation is crucial to the show. Various works in this exhibition require reading, screening, and even observing your own reflection in unusual mirrors. One person's garbage is another's treasure.

As with any other collection, some works were handsome and others repulsive. Some made me cheer the breakdown of all creative barriers. Others forced me to vehemently snarl "Don't quit your day job!"

The exhibition "L'art conceptuel" is worth seeing because, although it offers fewer realistic images than classical art would, it does lend a feeling and evoke reactions from the spectator - be they positive or negative.

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EVENTS

THURSDAY, SEPTEMBER 13
 Irish Studies at McGill presents a lecture by Dublin theatre director Joe Dowling in the Arts Council Room (Room 160) at 20h. For more information call Department of English, 398-6550.

McGill Entrepreneurs' Club holds its first meeting at 17h in Leacock 232. Pizza and drinks provided. "Find out about your club."

Developers vs. Residents: A political walking tour of housing history in the McGill ghetto. Sponsored by the Housing Project of the Québec Public Interest Research Group. Leaves from Room 505 of the Eaton building at 16h. Call 398-7432 for more information.

Department of Epidemiology and Biostatistics presents Thomas B. Newman, University of California Assistant Professor of Pediatrics and of Epidemiology and Biostatistics lecturing on "Perils of Primary Prevention: The Case Against Childhood Cholesterol Screening." Room 25, Purvis Hall, 1020 Pine Ave. West, 13h.

FRIDAY, SEPTEMBER 14
 Caribbean Students' Society holds a general meeting at 18h30 in Leacock 232.

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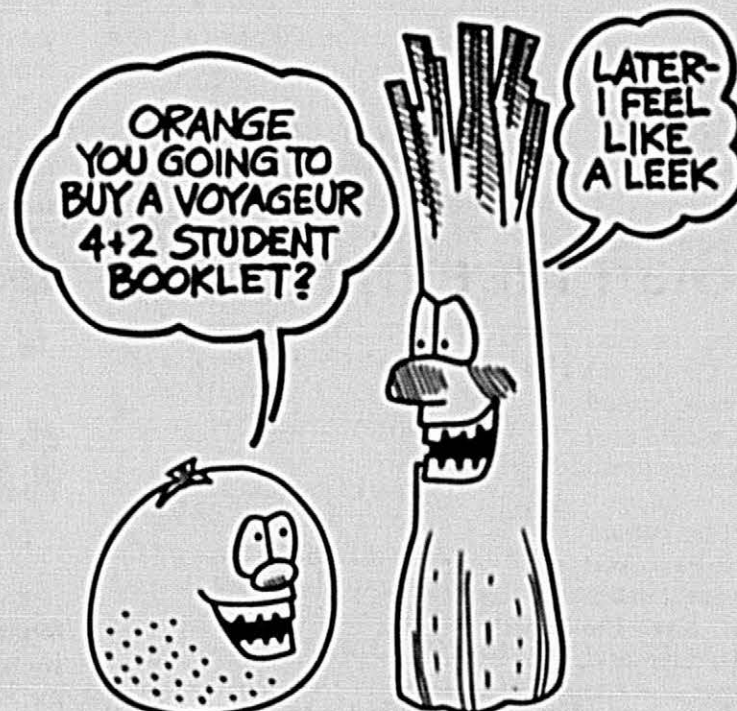
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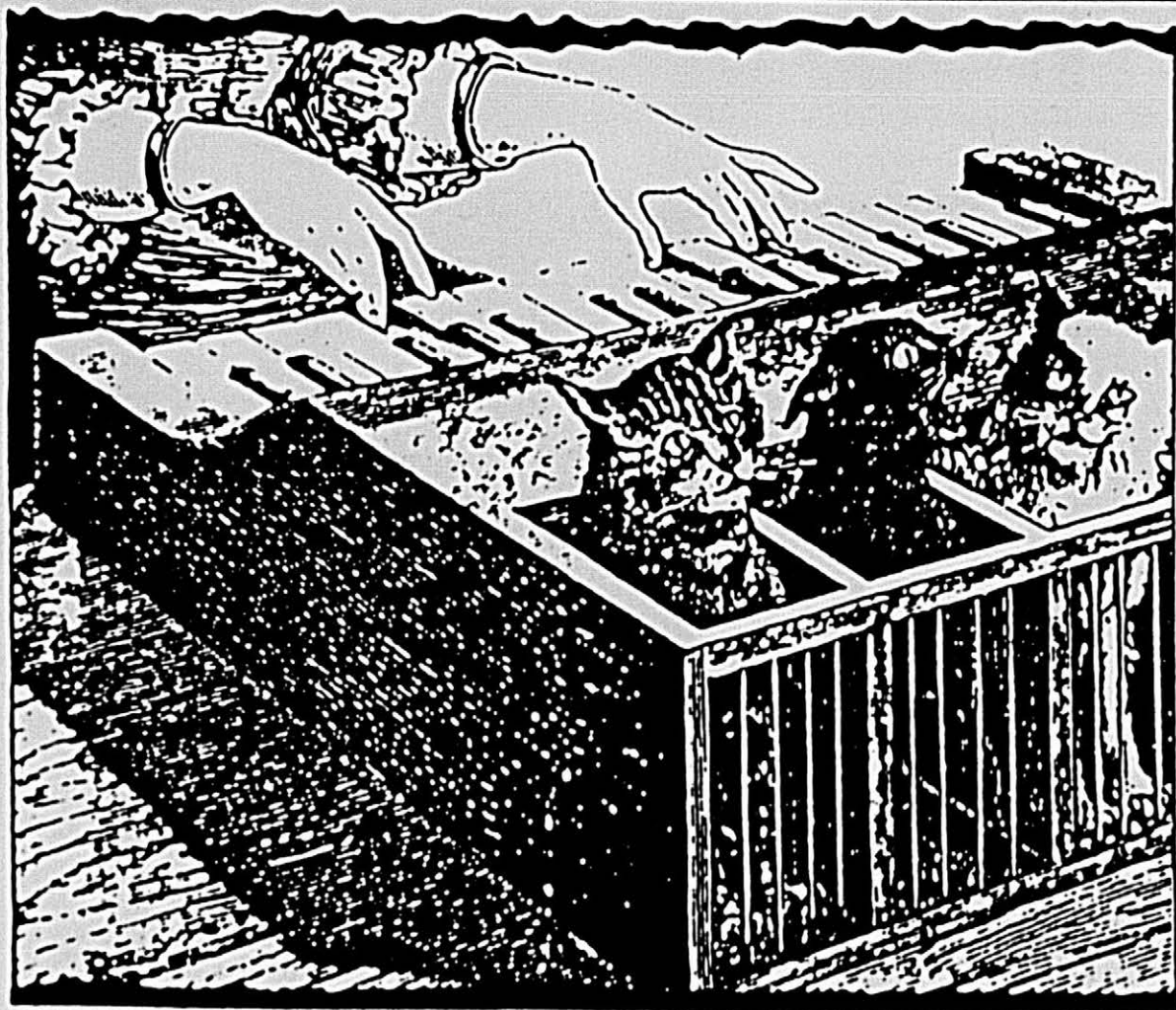
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...Sweeney combustion

Continued from page 5

were angry when we heard that a lot of anglophones in Montreal go to the States for theatre. Here, there's the Centaur, which is good, but most of what they do is tried-and-true and appeals to an older crowd. We believe that there's a fairly large, untapped, student market out there."

And in Higgins' mind, that means the tried-and-true tenor of a Stephen Sondheim musical, not often the stuff of adventurous fringe theatre.

The tech run registered an atmosphere of chaos and a bunch of missed cues and entrances. As the star broke into a soft-shoe routine the lighting circuit crashed. Overworked as he is, the director is also playing a small role on stage, which dis-

tracts his attention from a few major blocking problems.

But the big strides are always made in the last few days of rehearsal. Watching Michael Shattner's character of Mrs. Lovitt's errand boy, Toby, taking shape in the middle of a rendition of "Nothing's Gonna Harm You," may have been the breakthrough of the evening.

It's quite fantastic, really. A nineteen year old music student brings together a group of

friends from the various music and theatre circles he's known and tries to pull together one of Broadway's most difficult musicals. They have entered the theatre at their own risk and are likely to emerge unharmed.

Sweeney Todd, by Hugh Wheeler and Stephen Sondheim, Spontaneous Combustion Productions. September 13, 14, 15 at 8:00 p.m. F.A.C.E. school theatre, 3449 University St. (beside RVC). Tickets \$5 (\$10 general public).

Daily elections today at Staff meeting. Come to Union B-03 at 17h.

First congress for Coalition

by Catherine Cooper

The Democratic Coalition will choose its candidate for mayor of Montréal this weekend at its first congress.

Founded by four ex-councillors from the Montréal Citizen's Movement (MCM), the Democratic Coalition hopes to return to the grass roots ideologies the MCM promised, and did not deliver.

According to founding member Marvin Rotrand, the MCM was elected on a platform of increased community participation in decision making.

"But the MCM has become a younger, yuppie version of the old civic party," said Rotrand.

In addition, the MCM has catered to major developers at the expense of consultation with community residents and their interests, he said.

On Saturday, 9h to 17h the Coalition will begin developing its platform for the upcoming municipal elections in November. The program contains nine items including the social function of the administration, decentralization and democracy, culture, economic policy, and housing.

"Because we are new and without a massive party machine, we are counting on a lot of volunteers," said Democratic Coalition co-founder, Sam Boskey.

"Members will be able to influence decision making," he said.

The Democratic Coalition's first congress will take place at the Université de Montréal, Room # D0305 of the building at 3200 Jean Briand. The congress begins Friday, Sept. 15 at 19h and continues all day Saturday. Admission is free for students and the unemployed.



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...Porn

continued from page 1

over, a woman was the dominant party."

What, after all, is the most common theme in heterosexual, male-oriented porn? It's the sexually aggressive female, who wants the man *every bit as much as he wants her*, with no strings attached. This may not always resemble real life, but as Christensen points out, fantasy usually doesn't—whether it's porn movies, Harlequin romances, or for that matter "The Cosby Show."

Be it noted that Christensen seeks to advance a wider social and sexual agenda through his discussion of pornography. He's convinced that attacks on porn are usually thinly-veiled assaults on male sexuality, which the anti-porn squad sees as monstrous, "objectifying," and all-powerful in patriarchal society.

Christensen thus seeks to emphasize male *powerlessness*—maybe not in the boardroom, but in the sense that men are "unmanned by desire" (in Anne McClintock's words), haunted by a socialized pressure to pursue and seduce the mysterious Other. In this context, the preoccupation with erection and ejaculation in male-oriented porn—both straight and gay—doubtless symbolizes a slew of real-life performance anxieties.

It's a view that's bound to sound pat in this brief summary. But Christensen could also be accused of overstressing the biological differences between women and men as these are reflected in their sexualities (though he adduces some fascinating evidence—for example, on the strongly visual component of male desire). As the porn debate becomes a dialogue, the trend seems to be more toward common ground between the sexes.

It's true, too, that the discussion has broadened somewhat over the time Christensen spent compiling his book. The radical feminists whose arguments he brilliantly and wittily dismantles have lost a lot of ground. A more nuanced and positive feminist appraisal of "the pornographic impulse" seems to be emerging. See, for instance, Linda Williams' recent *Hard Core*, a serious and critical examination of the porn-film genre.

Still, as long as the more malevolent commentators—Dworkin et al.—are publishing, a thoughtful and provocative response like Christensen's will need to be written, and read.



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2 BNS registered user of mark

3 For graduates only, subject to satisfactory job verification and credit approval
1 Interest is calculated from the date of Note. We will apply installments first to the payment of interest and the remainder if any to the unpaid balance of the total amount you have borrowed

Classifieds

341 - Apts., Rooms, Housing

Condominiums—New! Luxurious McGill Ghetto 5 1/2, hardwood floors, fireplace, Aylmer & Milton, Guy Allaire - 382-0940. REMAX AMBIANCE.

Large 4 1/2 for rent. Sunny, renovated, washer/dryer, backyard, 5 minutes from Charlevoix metro, pets allowed, Rent: \$395/month. Contact Marie-Lou 661-0066

Clean bright huge 1 1/2s with all kinds of extras. Beautiful hardwood floors. Vermin free. Move-in condition. Must be seen. Also one 2 1/2. 481-8870

3 1/2 near campus, 2 bedrooms, living room, wall to wall closets, galley kitchen, New hardwood floors. Move-in condition. Vermin-free. Must be seen. 481-8870.

3 1/2 One minute walk from McGill. Dr. Penfield corner Drummond. Quiet, sundeck, doorman, indoor garage avail. \$570/month, heat inc. Immediate or October 285-2775

Wanted - roommate to share beautiful spacious 4 1/2. Sept. - May. Guy & Sherbrooke. 10 min. to McGill, bright clean, hardwood floors, partially furnished, \$320/month Elana 939-5699

343 - Movers/Storage

Moving/Storage. Closed van. Will transport you and your goods safely. Local and long distance. Cheap. Steve 735-8148.

Large Econoline Van - for moving local & long distance. Reliable with reasonable rates. Alex, 324-3794.

Station wagon for hire. Will pick up and/or deliver. References available. Near campus. 871-9408

350 - Jobs

Bartenders—Get yourself a very lucrative part-time job. The Master School of Bartending offers training courses and placement service. 2021 Peel St. (Peel Metro). 849-2828 (student discounts).

Part-time receptionist wanted for doctor's office near campus. Mornings, also some evenings, week-ends. Must be bilingual, able to type, non-smoker. Call Tiffany at 935-0795, 11:30 - 2:00.

352 - Help Wanted

Babysitter - warm, caring, non-smoker, to care for two small children. 20-25 hrs/wk. Call 932-5527 between 6-8 pm.

Have you heard about Super Blue Green Micro algae, the most nutrient rich food on the planet? Regain your health & help others to regain theirs. Distributor opportunities. 486-6193

Business Opportunity

Full/Part-time
International Marketing
Firm Seeking Representation
Huge Income Potential
Call (514) 339-8524 24 hr. recording

Part-time help required for downtown restaurant. Hostess and counter-person, Monday to Friday, 11:00 am to 2:00 pm. Some French necessary. \$7/hour. Call Daniel 861-8150 between 7:00 am and 11:00 am.

Babysitter needed for two children, ages 7 and 9, afternoons from 3 to 6. Call Sara, 272-3316.

356 - Typing Services

Success to all students in 1990-91. Theses, term papers, resumés, etc. Bilingual. 21 years of experience. 7 days a week. \$1.75 double spaced. IBM. On McGill Campus. Peel St. CALL Paulette Vigneault. 288-9638

Term papers, fast and efficient. 7 days a week. \$1.75 double spaced. IBM. On campus. Call Roxanne 288-0016.

Girl Friday - word processing. 937-8495. 9:00 - 5:30 (7 days), laser printer, term papers/manu-

scripts, resumés/mailling lists, correspondence. Atwater Metro.

Friendly word processing with laser printing. Accurate and prompt. Editing service for resumés and other work. Pick-up and delivery available. 289-9518

358 - Services Offered

Electrolysis - remove unwanted hair. Professionally performed. Perfectly applied. Best rates 529-4151

Editing and tutoring by English Ph.D. Essays or theses in English, Social Sciences or Humanities. 933-8652

Study skills workshops for first year students: Time Management; Effective Note-taking; Reading textbooks. Monday, Sept. 17 12-1:30 pm or Tuesday, Sept. 18 12-1:30 pm. Room 301, Powell Student Services Building, 398-3601.

361 - Articles for Sale

Electric guitar and amp for sale. Together or separately. Negotiable. Camera for sale. SLR 50 mm lens, flash, case. \$300.00 negotiable. Call Phillip 483-3839.

Can't afford a computer? Brother electronic typewriter. Excellent type quality. Correction feature. Like new. Great for essays, papers. Reasonable offer accepted. 688-2453.

Upright Cameron piano. Newly refinished, \$800, 273-6992. Also plants, furniture.

Guitar amplifier - 50 watt Traynor, used only by elderly glam fiend on Sundays \$350; + Vantage guitar - wood grain finish & case \$175; Jamie 398-6919 or 281-0828.

Fly to Vancouver - one way September 27, 6:15 pm. Cheaper than student standby at \$195. Call 286-1079.

La book-bag - cotton canvas leather trim \$19.95. Perfect leather jackets \$199.00. Air Force jackets \$79.00. 100% cotton t-shirts \$5.00. Down coats from \$75.00. EXXA 'La Store' 550 President Kennedy 843-6248.

Futon - Queen-size bed with pine frame which converts into a couch. Excellent condition. Just \$150. Call 939-0368 Leave message. Must sell!!!

La goose down coat - chad and stylish from \$75.00 EXXA 'La Store' super discounts 550 President Kennedy 843-6248 Metro McGill - Best in Town

Sofa-bed futon in excellent condition with gorgeous cover. Available immediately. Purchased at \$350 - asking \$200. Please call 286-1790

Airplane ticket for sale, Oct. 4, 1 way to Toronto

or Regina, Male passenger, contact Phil at: 845-8782

In excellent condition: one double brass bed with box-spring mattresses; two twin Ikea mattresses. Call 284-4451

363 - To Give Away

Two adorable kittens need a nice, big home. They're brothers, healthy and inseparable. If you can provide for them, please call Kelly at 931-5373.

The most affectionate cat in the world. 1 1/2 year old female. Declawed & operated. Tel. 762-0332. Ask for Luc

372 - Lost & Found

Lost - burgundy nylon wallet with beige trim in chemistry building. Please call me 844-8311.

Lost - Bicycle helmet with sentimental value. Please phone Alexander 345-0781

374 - Personals

Gays and lesbians of McGill - First general meeting at 17:00 Thursday Sept. 13, Room 310 Union. Everybody is welcome.

I will help you practice your French if you help me with my English. Call at 485-7103, ask for Marie-Josée

McGill Christian Fellowship hosts its first monthly worship service on Friday, Sept. 14. Please check the union building for further info.

Happy to be back? Maybe not? Enjoying the new year? Maybe not? Tell us about it! McGill Nightline. We're not just a crisis line. 9 pm - 3 am until Sept. 30th; 6 pm - 3 am Oct. - May. 398-6246

Student from Spain would like to practice English with someone wanting to practice Spanish until end of September. Call 284-4203

Stuart Rothegelser - please contact SSMU front desk immediately or call Alex 398-6798

383 - Lessons Offered

LSAT, GMAT, and GRE preparation courses - Take our 20 hour intensive weekend courses prior to each exam. Tuition fee - \$190. For information call 1 800 387-5519.

For French practice, Spanish, Chinese or others join La Langue Linguistic Exchange Network and make new friends. 597-0680. Cheap - fun & efficient.

385 - Notices

St. Martha's in the basement meets for informal worship at 3521 University at 10:00 am (not

10:30 am) Sunday, Sept. 16th. For more info, Roberta Clare, Presbyterian-United Church Chaplain, 398-4104.

India-Canada Students' Association picnic - Saturday, Sept. 15, St-Helene Park. Meet in front of Union at 10:30. Bring your own lunch.

Join a sorority!! Rush Panhell 1990 Sept. 13-Sept. 27. Schedules will be given out at activities night. For more information please call 488-3409.

Prayer vigil for native peoples everyday at noon in the University Chapel, 3520 University, 2nd floor. Everyone welcome! McGill Chaplaincy, 398-4104.

1979-1990 Hipple has two tenures. Hey it's International Literacy Year - hire a starving McGill graduate to teach you how to write, eh!

Desperately seeking a parking spot in the McGill ghetto. Indoor or outdoor. If you are interested in renting your spot call 286-2917.

387 - Volunteers

Volunteers needed; earn \$500. Males 18-35 interested in participating in a study at Douglas Hospital. Call A. Skorzewsha 761-6131 x23333

Volunteers needed at the Montreal Neurological Hospital; 3 hours/week. If interested in visiting patients, attend the compulsory information session Thursday September 20 at 4:45 pm at the MNH (3801 University St.).

389 - Musicians Wanted

Acoustic guitarist and drummer needed for original folk-rock band. If interested, leave message at 768-9567.

393 - Parking Services

Parking space for rent, close to campus, \$45/month. Call 284-6211

Sept. 18th & 19th • Union Ballroom • 3480 McTavish

AIESEC McGill

presents

Career Day '90

"It's for you!"

- ▲ if you are a **FIRST YEAR STUDENT**, and want to find out more about your career choice.
- ▲ if you are a **SECOND YEAR STUDENT** and you wonder which elective will most benefit your career plan.
- ▲ if you are **GRADUATING** and are worried about what comes after graduation,

JOIN US AT CAREER DAY and meet the experts to help you make the right choices!

This turtle missed Activities Night.



He was NOT pleased.

Come find out about McGill's clubs.

Monday, September 17th 7 - 10 pm Union Ballroom

McGill JOBS AVAILABLE

If you:

- are currently a student at McGill;
- possess excellent verbal skills;
- enjoy working with the public;
- are looking for a part-time job on campus;
- would like to do something worthwhile for McGill;

You might enjoy working with us.

Please call if you're interested

between 9 a.m. - 5 p.m.

The McGill Development Office:

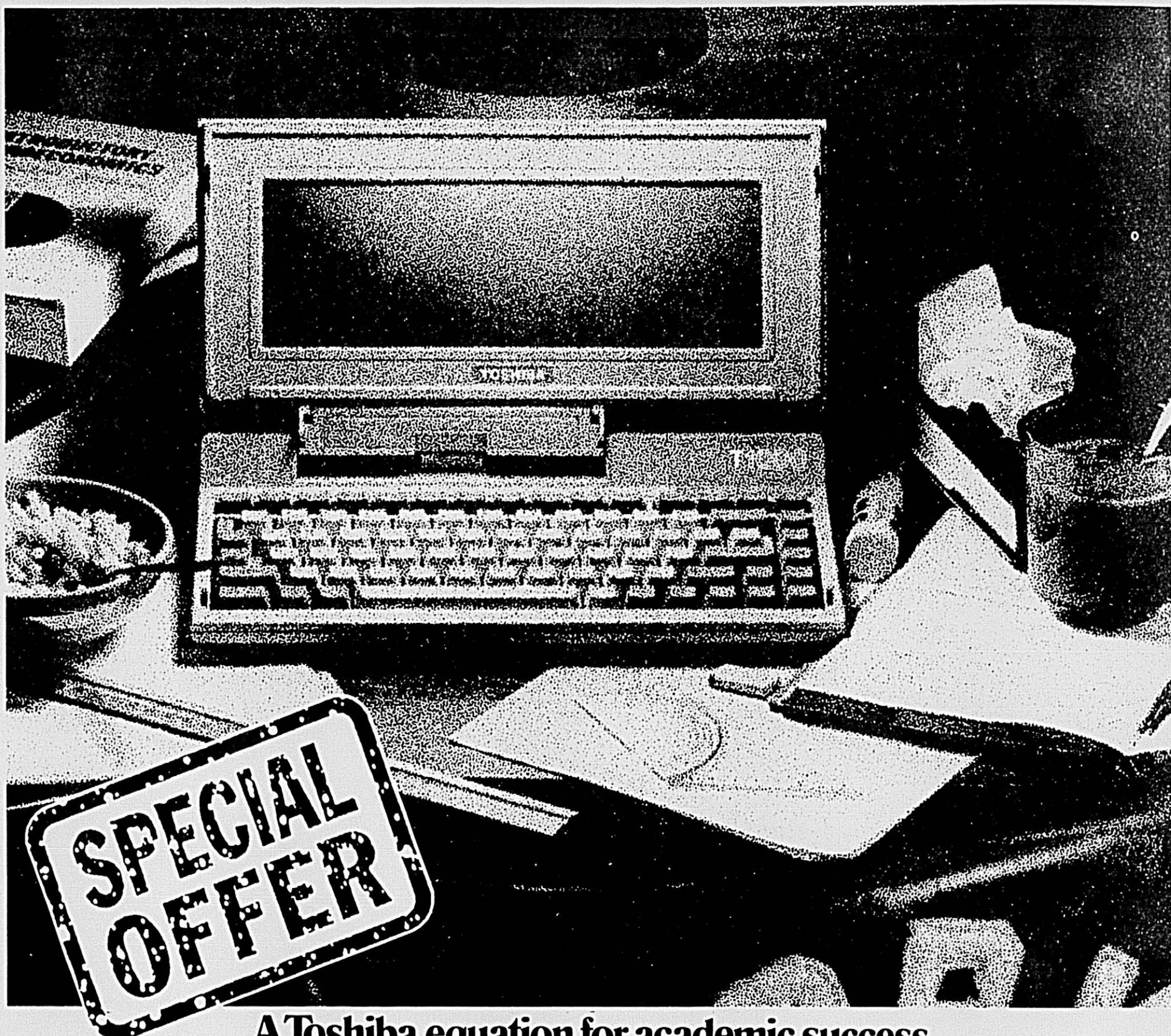
398-3578

It's better with you.

The McGill Alma Mater Fund

EARLY Morning Part-Time Work

Consulting firm located in central downtown near McGill seeking business and/or engineering students whose 1st language is not English or French to conduct telephone interviews for industrial market research project. If you speak any of the following languages - Danish, Finnish, German, Greek, Hindi, Italian, Norwegian, Portuguese, Spanish, Swedish, Turkish - and would like to explore this opportunity further, call Mr. Douglas @ 286-9505.



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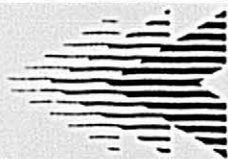
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